

INSIDE FACTS

Of Stage and Screen

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No. 9

NEW CONTRACT TO BRING SHAKEUP IN FILM CASTING

THINGS READY FOR PICK UP AFTER MAR. 15

The March 15 tax date is currently taking a heavy toll in the Hollywood employment situation, bringing the work level down to a low point this week.

Only 33 productions were in the shooting stage at the major studios, and all the unemployed waiting for the tax date to pass for the start upward of the production trend.

However, this seasonal slump was less acute this year than most, 33 in work being a good average for the last part of February and the first part of March. The bigger percentage drop in the old days was due to the independents, who usually attempted to have their pictures finished 100 per cent on the deadline day. The big studios, taking a long, long weather eye to the date, do not try to make it 100 per cent.

Optimism Prevails

The usual late February-early March optimism prevails at the Bowery, the watchword again being the Ides of March. And with some degree of foundation, as a check-up around the studios shows, pictures in preparation for starting some time shortly after that day.

Fox led the preparing list. That studio, which for quite a while held the record as the biggest talkie plant in town, was in quite a production slump currently, with only four shooting. But it has 10 projects, and was expected to launch into a heavy schedule as soon as March 15 was past and the company's financial conditions improved. Last week straightened out.

Metro Goldwyn-Mayer held the palm for the liveliest spot in town currently, with eight shooting and six preparing.

Fox had only followed with six shooting and six preparing.

Paramount Has Five

Paramount, which was another studio that had run to a low peak of production a couple of months ago, was down to five, with five others preparing.

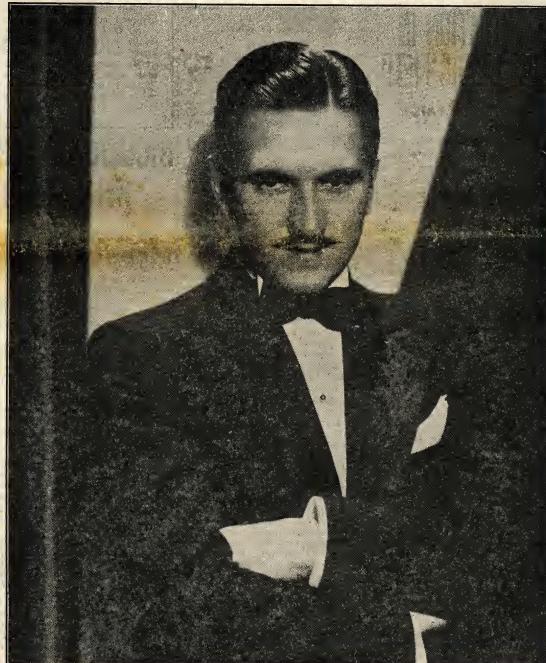
RKO had only two going currently, three readying.

Columbia was up to normally with two in production.

United Artists was quiet with only "Bride 60" shooting, but had four prepared.

The only two going at Warners Brothers were "Courage" and "The Thin Man."

Universal was comparatively out of the most active of the studios with five, including some super-



EVERETT HOAGLAND
Musical Director
KFWB Radio Varieties

LOOKING FOR TALENT

Arnold Gandler, of Elitch's Gardens, Denver, had time to drive in Los Angeles this week to obtain talent for showing at the Gardens. Melville Burke, picture director, will direct the shows, it was stated.

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JACK LAUGHLIN BACK

Jack Lauglin, formerly producer at the Carthay Circle Theatre, who has been directing the presentations for Public Theatres in New York and Chicago for the past two years, has returned to Hollywood and is expected to shortly align himself with one of the major producing companies.

SHERWOOD'S SHOW

George Sherwood now has a company rehearsing for a local production of the New York show, "Out of the Night." While Sherwood is not definitely set as to a house, it is understood he will seek the Mayan, now dark. Boyd Agin is stage manager for the wood.

PLAYER POOL WILL BE BIG FUTURE ANGLE

A complete realignment of acting talent in Hollywood is due to be brought about by the movie producers as a result of the new situation of the independent free-lance players, according to opinion expressed this week by sources close to the producers.

With the present situation has been put completely through, the result will be a big central "pool" of free-lancers from which the studios will draw at the occasion warrants. Only contract players, it was stated, will be in a state of permanent drawing power and unique support players of proved boxoffice draw, such as Fred Astaire, Oskar, Beryl Mercer, etc. The others will be in the same situation as legit players, called to fill roles suited to them and at other times unemployed.

The new situation was predicted by Andrew Farnier a year ago. It is the only logical way to produce talking pictures. The old days permitted a wide variation in the selection of people for parts, but with the greater demands made by the mike, there is only one best person for every part.

Weak Spots

Many of the weak spots in pictures have been caused by the present contract system. Parts which were ideally suited to some particular free-lance player, and which they would have handled for a payoff, have been either filled by some inferior contract player who messes up the job, or else the free-lance frequently the part has been rewritten to suit the contract player, with a consequent deterioration in the picture as written. There has probably been a marked improvement in a week of taking pictures than there used to be in a month of old contract spots.

Most of this is traceable to the Equity strike of last summer, that event which, despite its inglorious facade, did much to change picture history. At that time the producers signed a number of contracts usually on three-month optional contracts. They loaded up with a lot of talent they did not need, selected the best possible selections. That a great many of these people have had a couple of their options renewed is considered due to the fact that Equity, eastern officials will corroborate, intended to re-invoke Hollywood again soon with a more strength-taking branch than the formerly had.

(Continued on Page 5)

YOU'LL SEE IT IN FACTS

BIGGEST OPPORTUNITY IN RADIO

CRAVEN SHOW DOES BIG FIGURE FOR PLAYHOUSE B. O.

Frank Craven in "Salt Water" put the Hollywood Playhouse in the forefront of sketch-getters among the quartette of filmland's legit theatres—\$3900 was the score, the highest that this house has registered in several months.

The Playhouse can't compete with May's Boiled Egg, "Ladies of the Jury," collecting \$3200 for its next-to-last show. This will be followed by Violet Hemming in "Let Us Be Gay" next Sunday. The latter comedy was seen here last year when Edna Hibbard produced it at the Mayan. The play has been a great success in the East and this will be the first time it has been offered here at popular prices.

The Vine Street did \$4700 for the first week of "The Nut Farm." This is a whimsical show, not catching the fancy of Hollywoodians to a degree as it deals more or less with a phase of their existence which they understand perfectly. The "Panties" is a give-way to "Rope's End," a sensational thriller, in three weeks, according to present plans.

The Hollywood Repertory Theatre, holding forth in the Hollywood Music Box, is going along very nicely. This idea of producing class plays for the intelligent has come in with great success, and while the returns at the box-office have been but nominal, the subscription list has been receiving much encouragement.

The present play, "Bill of Divorcement," did \$3300 for its first week with indications that the current week will not slip. On March 10, Shirley Booth in "Young Lady" will take its place.

Downtown at the Majestic, the "New Moon" has continued to rise but has not as yet reached its zenith. An increase of \$500 over last week's figure brought the total for the sixth week to \$18,700 with practically a sell-out indicated for the next two weeks.

This is the most phenomenal success this house has enjoyed in years.

The President is still running strong, and Kolb and Dill in "Give and Take," last week getting \$5300. This play is slated to be followed on March 9 by Taylor Holmes' "You're Uncle Dill."

BELLAMY CONTRACT NOT CANCELLED BY STUDIO

Story that Madge Bellamy, picture star had negotiated a contract with the Fox Film Corporation, which contract was discovered to be without foundation.

The story was carried in *Inside* Facts, an otherwise reliable and denials on behalf of Miss Bellamy were shown to be true.

The true facts were that a certain singing teacher, who while Miss Bellamy had been perfecting her singing voice, went to the Fowler Studios and represented himself as having full authority to sign her to her better work.

Upon these representations a contract was negotiated.

Immediately upon learning of this Miss Bellamy, calling the studio, also pointed out that the teacher had no such authority as he pretended to, and declared she did not want the contract.

F. N. SIGNS BROWN

Joe B. Brown has been signed by First National to a five-year contract. Brown's first role is to be in "Top Speed."



Raymond Paige

Musical Conductor of the Ensembles, and little Symphonies at Radio Station K.H.J. Raymond came from the Paramount Theatre, Los Angeles, and has come on to the National Broadcasters' new broadcast. He is not only an arranger, but is a composer as well.

L. A. SITUATION IN RADIO MUSIC FIELD

By RAYMOND PAIGE
(Musical Director RKJ)

When asked the other day what the particular troubles were that beset the musical director of a large radio station, I replied that there were no particular troubles, having in mind that troubles are never particular.

However, it did serve to remind my mind a situation we have here in Los Angeles that exists probably in other parts of the country, and provides a musical director with plenty of problems.

The talking pictures are responsible for this situation, as they are making other musicians far and near have joined in the talkie rush to Hollywood, men and women, too, with musicians and managers, etc., who have situated in a visit to Hollywood in the hope they can get some of the big picture studio money.

When they have been a resident here for at least six months before they can hope to catch a place in a studio orchestra. Some are taking a long time to go back home, but a great many others try to get other work to keep them going until they can qualify under the regular rules.

The various phases of radio were mentioned.

Few people realize the avenues that are open," he volunteered.

"The natural thought in connection with this is that of the ensemble phase. The employ many, including the musician, vocalist, actor, reader, and the personality, individual who becomes a Dubois or a Weller in a talkie.

Other phases are even wider in scope, however. There are directors, producers, continuity writers, program builders—I could name many more.

Chances for Women

"There is a place even for librarians since the large studios, such as that in San Francisco, have a large number of them to employ several librarians to handle necessary music and manuscripts.

"For women there is opportunity in any of these fields, and also in the various aspects of program designer, dietician or what not—provided, of course, she has a microphone voice, and a knowledge of how to act as well as have a speaking command, to hold the attention of her audience, the 'personal' contact as it is described in the studio.

As in any institution, there is the clerical force which at the radio station necessarily is large.

Opportunities in this phase are similar to those offered in any other.

"If we get into the technical side of radio, we find many opportunities for the man whose mind has that type of interest. The training department for the trained technician and the commercial side which opens a major artery for the advertising man. There even is a place for the artist, painter and cartoonist. Another department offers opportunity to the traffic manager, another to the music arranger, and on through an amazing list.

"With the passing of a few years and the advent of television, the radio studio will be the theatre, the music department, the wardrobe mistress, make-up artists, stage managers, property men, special lighting effects will be required, and other changes necessary will be made which will offer opportunity.

"In fact," Yoder laughed, "you can't tell just what is coming. Who thought that the world would be won over to radio? Who thought that speeches from England, or even that we would hear 50 or more programs every week from New York and other Eastern cities, in fact, when we were boys, who of us even thought of radio?"

Norman Taurog was signed by Tiffany to direct another picture.

AS NEW INDUSTRY DUE TO DEVELOP CHANCES ARE MANY

SAN FRANCISCO, Feb. 27.—Lloyd E. Yoder, one of the young press correspondents of the Pacific Coast, has a lot of ideas about radio as a field of endeavor for youth troubled with the eternal vocation question.

Yoder is manager of the Press Relations Department of the National Broadcasting Company's Pacific Division, a position he has had since he was 23 years old.

Through his work, he has heard about himself, Yoder will tell the young man or woman wondering what to do that he thinks radio is a leader in the field of mediums offering real opportunity, especially to the college graduate.

Why? "Simple," indeed, said Yoder.

"Radio is a new industry. Throughout its short history, those of us who have watched know that scores of men and women from men and women have come to radio to find opportunities—found the medium that offers personal expression, numerous outlets for numerous talents.

The Answer

"The fact that radio is still young obviously answers the 'why' radio. Great things will happen quickly, and the young man or woman who has the talent might as well be on hand to enjoy the attendant opportunity."

Yoder hastened to define "talent."

"I don't mean every body or girl who thinks she can write or sing or speak well," he said. "I mean the individual who has demonstrated it practically and conclusively."

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It Wasn't His Way

A bunch of showmen were talking about the vicissitudes of show business. They recalled names that once were big, and have disappeared or else are buried in the obscurity of somebody else's payroll.

"Well," one of them said by way of closing, "it's a tough game; but after all none of them got the tough break Pantages gave."

That turned the conversation to the vaude magnate, and it went into reminiscences. What was said could not be printed fully here, but one of the legends of its length, but the broad main idea must be involved which has been generally recognized and the matters never reached that state of legal authentication which would prevent a libel suit if publicly repeated.

One of those in the gathering told of the case of a man who was in Pantages' employ, but was beaten about the head and shoulders, which he was never able to recognize, and was reinstated when Pantages' refusal to prosecute, when Pan found it out, he didn't prosecute—he always believed in giving a man another chance."

"Allegedly, he took about \$150,000 of Pantages' money," the man declared. "I know it for a fact. But when Pan found it out, he didn't prosecute—he always believed in giving a man another chance."

Another took up the reminiscences. He named one of the witnesses against Pantages in the recent Eunice Pringle case. "He was a man who had a cool \$100,000 in his briefcase," he said.

The employee was arrested, but upon promise to keep straight in the future, was released through Pantages' refusal to prosecute, and was reinstated in the theatre man's employ.

"He always believed in giving a man another chance."

Others of the group related similar instances, and finally one said he had it upon good authority that Pantages had, during the course of his long theatrical career, lost more than \$600,000 by his own carelessness.

"But he took his losses, he didn't send them to jail; he always believed in giving a man another chance."

So that was the sum and substance of the talk, a talk which doubtlessly would have delighted Pantages, had he heard it.

He always believed in giving a man another chance, did this man who apparently is not to get that other chance, who declares, would enable him to prove his complete innocence of the charges of attack brought against him by Miss Eunice Pringle. There's something mighty sad in a deal like that.

BIGGER PROGRAMS COMING; WHAT STYLE WILL THEY BE?

By GLENN DOLBERG

(Manager, K.H.J., Los Angeles)

Cheer up! Certainly. Radio programs are going to be bigger, louder, louder, louder, louder, louder. It is true, the pendulum swings, and having swung (like the passing of the short skirt), decelerates, more or less, when it begins to move again. It may have to listen to it like it or not. Perhaps he shall hear, but not listen—but wait a minute. I said we programs are going to be louder, more energetic, and I believe it.

There is still more uncertainty in the minds of program directors regarding the type of program they will move over to in order to appeal to the greatest number of listeners. Can you tell me? If the program is dance music, do you object to a classic being preferred for variety, and the program to classic or grand opera in style, do you like a dance band hand as "I'm Blue?"

There is more question. How do you like the real variety program on which you hear a bit of everything—hot stuff, ballads, skirts, light operas, choruses, etc?

Want New Talent

All right, now that we have the program question settled, what about new talent? Fortunately we have fortified ourselves with a goodly number of new artists upon whom we can count at any time during the day or night. But even so, we must always hear new voices and entertainers of all kinds who are going to the rounds, looking for a job.

These would-be artists are to be found in the most unlikely places, and the most pitiful, because many times out of two hundred auditions only a mere half dozen have anything to offer a radio station that could be classed as professional entertainment.

These would-be artists go from studio to studio assuring each radio manager that "a good bet has been hit up" when the "Savoy," "The Dixie Pals," "The Dixie Chicks," "The Dixie Dancers," and the like are mentioned.

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M-G-M HAS TWO BEST PICTURES

WHITEMAN DRAWS \$34,426 IN WEEK AT LOEW'S STATE

Lee Angeles went boxoffice mobbing for the personal appearance of Paul Whiteman and his Orchestra, and when the smoke cleared away, Fox could tally up \$34,426 at the Loew's State. And did somebody say that the public doesn't want the in-flesh music? The M-G-M feature picture, "The Mysterious Island," gets support to the Whiteman aggregation, though it is a favorable Jules Verne story well done in a non-talk picture.

Lavishly produced, it commands a mass vote of approval from both sexes and repeats at the box office coming in droves, still made the Chinese all gold, doing \$392,311 in its first week. "The Rogue Song," M-G-M's new stage show is in support.

Grete Garbo's first talkie, "Anna Christie," was going down in normality at the Criterion after its sensational opening during the first weeks of the run. On the last week the figure was \$13,338, still several thousand over.

William Powell was another drawing card of the week, his Paramount picture "Street of Chance" pulling in some \$40,000, averaging to the tune of a \$20,000 total at the Paramount Theatre.

Richard Barthelmess' "First Nation," starring vehicle, "Son of a God," still went on at the Warner Brothers' Downtown Theatre, bringing \$23,300 in its third and last week. This is \$900 better than the average for the spot. William Powell in "She Couldn't Say No," W. B. opened Saturday night midnight.

Wardrobe's other house, in Hollywood, is still drawing in about \$16,000, with an average of \$16,000 for "Second Choice." George Arliss in "Wardrobe's" "The Green Goddess" is still drawing in \$16,000.

Two of the radio pictures were down below average during the week, M-G-M's "Devil May Care," starring Cameron Novarro at the Arclight, and "The American" at the United Artists. Gross for the former was a weak \$10,969, and for the latter \$12,500.

Richard Dix in the Radio Pictures' "The Keys of Boldpate" was only fair at the Orpheum, doing \$12,000.

The other RKO house, the RKO Theatre, was just a bit above normal at \$18,200, with "Patent the Racketeer," a Bob Arno strong-Carol Lombard picture.

Paramount's "The Laughing Lady" with Clark Gable and Ruth Chatterton heading the cast did nicely for the Egyptian, taking \$13,164.

Fox's "Canyon in Wall Street," was well down the Boulevard to the tune of \$6,800.

I. A. T. S. E. TO HOLD CONVENTION IN L. A.

The I. A. T. S. E. this weekend to hold its bi-annual convention this year in Los Angeles, opening date to be June 2.

Approximately 1100 delegates are expected, with many exhibitors who can possibly raise the expenses coming with their fellow-members to the city where the movies are held here in 17 years.

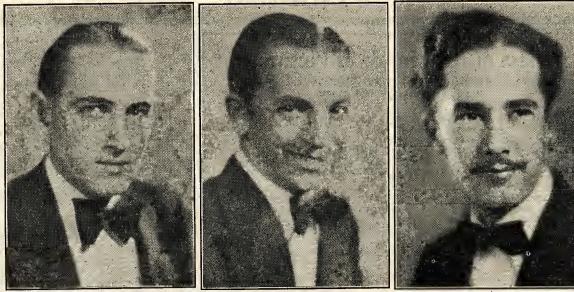
The percentage of I. A. T. S. E. employees here, including the stage hands, studio workers, studio managers, etc., is expected to be high, as the annual meeting in I. A. T. S. E. history, it will be the first time the convention has been held here in 17 years.

Frank Canavan, head of the union, is in Los Angeles at the present time on a business visit, but not particularly concerning the convention.

Headquarters for the gathering probably will be the Rose Room at Eighth and Spring streets. Meetings in the locals here will be held during the current week to select committees on arrangements and delegations.

NEW TAP CLASS

Earle Wallace announces a new tap class for adult beginners which will start on Monday, March 10, at 7 p. m. This class has been formed to meet the great demand for overflow registration of the two previous classes that started in February.



BERNIE TALIAFERRO

FRANKIE SAPUTO

FRANK HUBBELL

The three boys whose pictures appear above are members of the Everett Hoagland Troubadours, who are featured twice daily from KFWB. During the five weeks they have been broadcasting, their versatility has won them a large flow of requests because of their unique close and high pitched harmony singing as well as their soft muted trumpet solos backed with sub-toned clarinet obbligato and guitar accompaniment. Each boy is a clever soloist. Besides their radio work they have appeared in many pictures, their latest being "The Czar of Broadway" for Universal.

Duty of the Radio Is Social

By EARL C. ANTHONY
Owner of KFI and KECA,
Los Angeles

A history of KFI, just as the history of any other pioneer radio station, is rather sketchy, a record of necessity being only the record of the merest beginnings. The history of KFI is just beginning, and I am tempted to believe that what we have done in regard to history will, in ten years time, be considered a mere trifle to a history.

Any thoughtful and well-informed student of radio for the last eight years leads us to the honest attitude of that famous old fisherman in the Arabian Nights Tales, who in the numerous Djinn out of a bottle are was considerably embarrassed when it came to handling him.

We have created and evoked radio, a radio soul, and a sporadic toy of ten years ago, a giant of unlimited powers and potentialities.

Any radio fact, any connection with radio is in excess, pale, and insignificant when compared to the immeasurable importance of what is coming with every future minute.

Richard Whiting's "The Keys of Boldpate" is vastly more interesting to contemplate and plan, than to recite a chart of physical developments, no matter how rapid or significant.

Career Highlights

KFI broadcast for the first time on Easter Sunday, 1922. Within four years, KFI grew from a 50-watt station with a single operator, to a radio station of approximately 5000-watts with a large and notable staff of technicians, musicians and business men. Some of the milestones of the station's first years are these:

The inaugural speech of President Coolidge, April 12, 1925; the radio broadcast of the concert of Mme. Schumann-Heink, October 11, 1925; first broadcast in America of Wagner's "Die Walküre," October 18, 1926; the Democratic and Republican conventions of 1928; the arrival of Col. Lindbergh in Washington, June 11, 1927; the Prince of Wales, August 1, 1927; the first Rose Bowl football game on New Year's Day, 1927; the arrival in Los Angeles of the Grand Ole Opry, late last year; and, lastly, in a series of epochal events, the recent speech of George V at the opening of the London naval conference.

Network Forecast

In the majority of these programs, KFI has acted as a unit in the network system of the National Broadcasting Company both as originating and releasing stations.

It was only recently in our history that we perceived the coming of the now enormous national and international networks. To

date, the radio engagements, the orchestra has scored a tremendous hit at the studios. They have proved to be a sensation in the "Czar of Broadway," Wm. J. C. Grant production for Universal. In this picture four members of the band are also used as vocal soloists.

"The Cohens and the Kellys," Scotland's a double quartette from

the band was featured in a recording of "Scotch folk songs, the Czar of Broadway," is their third consecutive picture recording for the same director.

It is unusual to find an organization of young fellows who are capable of musical ability as a result of their versatility as accomplished musicians and singers, their smart appearance and attractive personage. Everett, Hubbell and his Troubadours are scoring one of the outstanding musical hits of the South.

must of necessity consider our position from social attitude only, using the word "social" in its six sets.

Effect on Society

Those of us who are engaged in the development of radio have been driven outside of our studios to a point where we are compelled to know the work played by KFI in the development of radio. It is our modest, and I believe, entirely justified claim, that we are contributing a share that does not suffer by comparison with any other.

Radio Needs Men

This is what the radio Djinn has done. Now, what we intend to accomplish with the aid of the radio Djinn, is another matter.

The easiest thing for me to do would be to indulge in a series of high-down, meaningless, pretty plots. But the real value of radio is not what radio needs. It needs clear heads, honest spirits, and men who are able by training and in education to set far beyond the narrow and limited horizon of one business organization or one esthetic expression. In other words, radio is a world force of instruction, information, education, and culture, and of those who are able to justify our existence in radio

and educational matters, we accept a responsibility as great as that of the press or the government.

Looked at from this broad point of view the business of radio assumes a somewhat different aspect if we were to set it merely for the purpose of operating a commercially profitable station.

Rewards Secondary

It is true that we make every effort and have every intention to operate a radio station as a solvent business organization. To pretend otherwise would be to deny our place in the American scene, which is the highest sense. But it is also true that we do our work best by holding fast to the principles we have sketched lightly above, and let monetary considerations follow as results, not as reasons for living.

Good music, clearly presented, with eloquent and positive, whenever available. Honesty of statement and responsibility in backing statements.

We intend to cleave to this line for KFI, and for its associated stations under our management, KECA. If we and all radio stations can do this, the future of radio is in good hands.

HILL'S NEW SHOW

John Hill is preparing to produce "The Little Show" at the Palace Theatre, with his usual cast.

It is reported that the plans are to be still somewhat tentative, Earl Hamner and Jerry Delaney to be along for roles.

Hill's last production was the roadshow of "The Front Page," which hit the rocks in the Northwest.

It is unusual to find an organization of young fellows who are capable of musical ability as a result of their versatility as accomplished musicians and singers, their smart appearance and attractive personage. Everett, Hubbell and his Troubadours are scoring one of the outstanding musical hits of the South.

CANDIDATES FOR TEN BEST OF YEAR REACH TOTAL OF 4

M-G-M came strongly to the fore during the past month with candidates for the best pictures of the current year.

Out of four such prospects, Metro had two, the sensational "Rogue Song," first vehicle for Lawrence Tibbett, his powerful voice, and "Anna Christie" which conclusively proved that Grete Garbo is even more dynamic and of greater singing ability than those in silents.

Of the four pictures which are to be considered in the Bests reviews, KFI had these two.

U. S. had one, "The Czar of Broadway," starring William Powell, was an excellent done picture but hardly likely to get a rating in the top.

Directors of the four best pictures of the month were Lionel Barwick, who directed "The Czar of Broadway"; Herbert Bibb, and First National had one, "Son of the Gods." Paramount's "Street of Chance," starring William Powell, was an excellent done picture but hardly likely to get a rating in the top.

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"The Rogue Song" — Tibbett's marvelous voice.

"Anna Christie" — the tremendous acting power of Grete Garbo;

"Lawrence" — the sympathetic direction of Clarence Brown and the excellent work of Winfield Weston.

"Son of the Gods" — the unusual combination of story and the general appeal thereof.

Because of their diametrically different nature, it is impossible to select one, from among the four, as the best picture of the month.

But the two best, each the best in its own field, were "Anna Christie" and "The Rogue Song," both M-G-M projects.

Pictures mentioned were "Not Dumb," (M-G-M); "Devil May Care," (M-G-M); "Dark Streets," (F. N.); "No, No, No, Nanette," (F. N.); "Wedding Rings," (W. B.); "The Sacred Flame," (W. B.); "The Sons of the Gods," (F. N.); "Burning Up," (Paramount); "Wall Street," (Columbia); "Mystic Isles," (M-G-M); "Second Choice," (W. B.); "Street of Chance," (Paramount); "The Bishop Murder Case," (M-G-M); "Lumberjack," (M-G-M); "Kings to Boldpate," (Radio Pictures); "Anna Christie," (M-G-M); "Dance Hall," (Radio Pictures); "The Love Parade," (Paramount); and "The Rogue Song," (M-G-M).

The best of the month box, including performances etc., will be found on the picture page of this issue.

PATHE'S 2-REELERS ARE OFF TO GOOD START

The two-reel comedy department at Pathe is functioning at good speed, following recent decision to shift it from New York to Culver City but to maintain its status of independence from the feature department.

John C. Flinn is in charge; William Woolfenden is in charge of material and talent; and Arch Hecht is producer and director.

Directors for the two-reelers are Robert DeLacy, Fred Guiol, Monte Carter, the last named to do the musical comedy.

Writers are George O'Neill, Hugh Cummings, Guy Voyer, Walter De Leon, J. K. Kiernan, Betty Scott and Frank T. Davis.

Negotiations are under way for the sale of the United States Theatre, San Diego, by O. L. Foss.

WILLIAM POWERS

"SOUTHLAND'S MELODY MAN"

N. B. C.

SPIRITUALS AS YOU LIKE 'EM

Featuring Feist's "HONEY, I'SE WAITING FOR YOU"

Picture Reviews - Previews - Shorts

By A. H. FREDERICK

'SEVEN KEYS TO BALD-PATE'

Radio Pictures picture
(Reviewed at Orpheum)

This old-time and much-played George M. Cohan show has again been put on the road, as usual, with fair authenticity.

It is not by any means the funniest comedy which the talkies have depicted, but it gets a good return of laughs and is a safe, entertainable entertainment. The thrills of the stage version are not so climactical upon the screen, the scenes have been sacrificed to authenticity to the stage play. The thrill-seekers will find pictures which gratify them with more than does "Seven Keys."

The laughs in the picture are largely due to the excellent farceur qualifications of Richard Dix, though good individual scores in this department are in the hands of Joseph Allen as the hermit, and Margaret Livingston as the hard-boiled giri plotter.

The screen action opens in a club, where Dix and his friend (played by Crawford Kent), making \$500 bet as to whether Dix can write a 10,000 thrill story in 24 hours, are the subjects of the experiment to be the deserted summer hotel of Baldpate.

Dix travels there, and then intrudes upon us are the various complications of the crooked mayor and street railway magnate, the \$200,000 bribe and the rest of the Cohen twists, down to the final "Baldpate."

EXHIBITORS' VIEWPOINT: This is good program entertainment, its main being the name of Dix, and the story of the plot.**PRODUCERS' VIEWPOINT:** Reginald Barker's direction is quite satisfactory, as is the screen play by James Murfin.**COSTUME & DIRECTORS' VIEWPOINT:** Dix keeps up to his reputation as perhaps the screen's premier farceur.

Mildred Seeger, both attractive and able, quite hits the spot.

However, Margaret Livingston steals the top fem honors with her consistently well-done, hard-boiled ability, always certain to be good.

Joseph Allen plays the hermit as an alternating extremely ferocious-speaking individual, and one of feminine mannerisms. He

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Best of the Month in Pictures

Best Pictures: "The Rogue Song" (M-G-M);

"Anna Christie" (M-G-M)

M-G-M made virtually a clean sweep in top picture honors during the past month with "The Rogue Song" and "Anna Christie." In overshadowing any others offered, choice between them for the top honors is impossible. Other candidates for consideration when the time comes to select the ten best of 1930 were "Luminox" (U. A.) and "Son of the Gods" (F. N.). Best of the month below:

Best performance: Lawrence Tibbett in "The Rogue Song" (his magnificient voice included) and Greta Garbo in "Anna Christie," both M-G-M.

Next best performance, man: William Powell in "Street of Chance" (Paramount).

Next best, performance, woman: Marie Dressler in "Anna Christie."

Best character performance, male: Joseph Cawthorn in "Dance Hall."

Best character performance, fem. (above excepted): Clara Lau-

Best heavy, male: Francis McDonald in " Burning Up."

Best heavy, fem.: Margaret Livingston in "Seven Keys to Bald-

pate."

Best comedy relief: Nothing outstanding.

Best musical performance: Charles Bickford in "Anna Christie"; Winifred Westover in "Luminox"; Lydia Titus in "Luminox"; Maurice Chevalier in "The Love Parade"; Richard Barthelmess in "Son of the Gods"; Kay Francis in "Anna Christie"; and Paul Hurst in "The Bishop Murder Case."

Candidates to date for ten best pictures of the year: "Romance of the Rio Grande" (Fox-Alfred Santell, director; Warner Baxter, star); "Seven Days Leave" (R-K-O—Richard Wallace, director; Greta Garbo, star); "Street of Chance" (Warner Brothers—John Adolfi, director; all-star); "Anna Christie" (M-G-M—Clarence Brown, director; Greta Garbo, star); "The Rogue Song" (M-G-M—Lionel Barrymore, director; Lawrence Tibbett, star); "Luminox" (U. A.—Herbert Brenon, director; Winifred Westover, star); "Son of the Gods" (F. N.—Frank Lloyd, director; Richard Barthelmess, star).

scores. Castleton Mace, playing the chief of police, is extremely good, never losing a chance.

Lucien Littlefield's work will be pleasing to those who like Lucien Littlefield.

Out in the cast who hold up to all requirements include Crawford Kent, Nella Walker, Alan Roscoe, Harvey Clark and Edith Yale.

LUMMIX'

U. A. PICTURE
(Reviewed at U. A. Theatre)

"Luminox" is highly reminiscent of Emil Jannings' pictures, in fact so close to one of them that one need only look at one to know the other without break in the continuity.

As an artistic achievement it is a distinct success, credit for the to the director, Herbert Brenon, the director, and Winifred Westover, playing the title role.

Boxoffice returns will depend entirely upon the class of patronage

to which it is played. It is not "movie," lacking both a story and dramatic-action situations.

The story is episodic, bound together only by the characters of the central figure, a Swedish girl who earns her title through good work, which leads to a strange, bungling interference.

The story opens with The Luminox as a charwoman in a sailor's room, the sailor (John Adolfi) a young girl (Doris Kenyon). Fearing this girl is on the verge of going wrong, The Luminox reports her to juvenile authorities. For this she is sent to a charity hospital, where she is adopted by a wealthy widow (Carmen Kyle Bellew and Anna Bellew).

The Luminox gets other employment, going to various salaried, and once doing day work in a house of prostitution. Here she finds her friend of the red-devil variety, the mother of one of the girls, and urges her to leave. The girl refuses, but later accepts and through the Luminox a love match is brought about between the girl and a copper on the beat (Doris O'Shea).

At another of her jobs, an aged Jewish mother (Clara Langeser) is about to be turned out by her son (William Collier, Jr.), be-

cause of the ill-temper of his wife (Edna Murphy). The Luminox interferes in this situation by giving heart drops to the old woman, thus writing her death certificate.

And so it goes until one day The Luminox comes across the home of a man (John Adolfi). She meets the man's caretaker (Carmen Kyle Bellew), and makes friends with him in order to constantly get news of the child, now five years old, of whom the man is fond. Upon one of the boy's birthdays, The Luminox sends him her beloved accordion, and so well does he play it that his foster-parent takes him to Europe to study piano.

This sequence goes into a big concert at which the now finished student is to make his debut. The Luminox, who has been a widow and the expected scene transpires of her teary, drab weariness offset against his triumph, and of his going out to buy a piano, with which he is hailed as a new maestro. (As usual the applause of the audience is overdone, but otherwise this scene is extremely well done and held to splendid modulation).

Final sequence finds the now aged woman obtaining a haven in the home of a widower where she hopes to find permanent happiness in her own great happiness.

EXHIBITORS' VIEWPOINT: This is one on to be looked over before buying. Its artistic merits and high class of acting are candidates to be held among the ten best pictures of the current year. But those who are accustomed to the old strife-and-success motif of pictures may find it strange.

PRODUCERS' VIEWPOINT: Herbert Brenon's artistic rating goes up with "The Luminox." He has disclosed a truly artistic sympathetic understanding in his tenement representation of the wide variety of characters in the story. The overtone of the play is that of a Dostoevski or a Proust, the vibrations of life rather than of people.

Elizabeth Mehan did the adaptation of the Fannie Hurst novel.

COSTUME & DIRECTORS' VIEWPOINT: Winifred Westover distinctly scores with her work as The Luminox. She wins the required sympathy at once and holds it throughout the

picture. It is an excellent come-back via the talkies of a girl who had faded in the silent.

Clara Langeser, playing the old woman, is a highly effective one of the best characters seen in many a year. Her part, while brief, is nothing short of a little masterpiece. William Collier, Jr., in his same rôle, offers splendid work, the best this reviewer has ever seen from him.

Lydia Titus, beloved character woman who, while highly artistic, is another who deserves special mention.

Another who deserves special mention is Dorothy Janis, Balance of the cast: Ben Lyon, Ida Darling, Myrna Boullias, Carmen Kyle Bellew, Anna Bellew, Robert Ullman, Edna Murphy, Sam O'Shea, Carmen Kyle Bellew, all of whose work is quite adequate; Torben Meyer, who is very good; and William Bakewell in a role which could have been better cast.

THE RACKETEER'

Pathé Picture

(Reviewed at RKO Theatre)

This is the best picture to date of Paramount's William Powell vehicle, "Street of Chance," which showed at the Paramount Theatre simultaneously.

Like the picture itself, it is one which the men will find as interesting as do the women, and one with some twists which men will enjoy much more than they do the average picture.

Three marked similarities between the two pictures are apparent. First is that a racketeer is the chief of the chief parties, and the love interest, mother, is that in both instances the racketeer is killed at the finish; and the third is that in both, poker games are an important factor to further the plot.

A fourth might be named in that both have unusual love stories.

"The Racketeer" is Robert Armstrong, a grim man whose bootlegging and other unlawful activities are carried on with relentless persistence.

His mistress (Carol Lombard), who has bestowed her love upon a weakling musician, drawn down by drink. The weakling is played by Winifred Westover.

Armstrong rehabilitates the musician, and in doing so falls in (Continued on Page 13)

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Francia

Francia, whose picture appears above, is currently playing with French in "Marceline in Marville," which played Lewy's on the last half of the week. She is half French and half English in Long Beach. Francia, who is the featured fan singer of the "idea," is getting his return from her work; her voice being excellent and her delivery one of true showmanship. Francia was formerly featured in the California "Radio Idea," and has entertained over the following radio stations: KOM, KOMO, KOMO and KOMO. In addition to this, Francia was a soloist with the Philharmonic Orchestra. Francia's mother, Phebe Ara White, is a teacher of voice, and is given credit for a big part in her daughter's success.

WRITING RADIO CONTINUITIES IS NEW ART OF MANY FACTORS

By DAVE ELMAN

One of the Foremost Continuity Writers of the Columbia Broadcasting System

NEW YORK, Feb. 27.—"How do you go about writing radio continuity?" is a question that is often been asked, yet so far as we have never been able to frame a definite answer to the query. There are so many factors involved in writing radio continuity programs, that it is impossible to make a blanket response.

Somewhat the same situation exists in other fields, with certain differences. As the carpenter how he builds a house, an engineer how he designs a motor, or a watchmaker how he makes a deft date, so the continuity writer must answer will be. "No doubt the carpenter will say he got a set of plans and specifications from the architect, the engineer will explain how he made the parts for his machine were made, the parts cast and shaped and the final products assembled; while the watchmaker in all probability will tell you his father and his father's father before him had been watchmakers, and from them he learned his trade.

Big Difference

The big difference between the above crafts and that of program building is that the three craftsmen will know exactly what physically feel in their hands, whereas the continuity writer cannot see a thing and must depend entirely upon what he may or may not feel in his mind.

Those of us who have had experience in stage craft before coming to radio have had opportunity to learn by experience certain aspects of the art, but at the same time, have received many impressions which has been necessary to carefully

forget, for radio showmanship has one great difference from the technique of the stage. On the stage one may see as well as hear what is going on, and through his imagination, can easily understand just what is going on; in radio the ears alone must carry every impression.

Drew On "Memory"

In his book, "Show Folks," I have gone back in memory to the days of my apprenticeship on the boards, remembering experiences on show boats, in medicine shows, Circus, and so on. I have not, as far as radio is concerned, I started from scratch. "Show Folks" details the experiences of various troupe, in various situations, and if it were possible to recall certain experiences which had befallen my friends or myself.

Adapting these experiences to the needs of radio, for a bit of imagination and the ability to "visualize" through the medium of my "ear" what my eyes had seen, that was able to do this is probably the reason that many of my old associates who did not know I was in radio, and many of whom had known me on the stage and in the business, have written me after hearing one or another broadcast and recalled their parts in the little dramatizations I have offered.

Another most important factor in course, is the personality of the actor or actress about whom the radio player evolves. Some people are able to project their personality better than others, but this highly necessary attribute is only to be found after long experimentation.

TO MANAGE GRANADA

Frank L. Newman, Jr. is taking over the management of the Granada Theatre, La Jolla.

Adaptation, imagination, factor in course, the personality of the actor or actress about whom the radio player evolves. Some people are able to project their personality better than others, but this highly necessary attribute is only to be found after long experimentation.

Those of us who have had experience in stage craft before coming to radio have had opportunity to learn by experience certain aspects of the art, but at the same time, have received many impressions which has been necessary to carefully

BIG SPECIALS TO BE INCREASED IN COMING SCHEDULE

Universal is currently at its production peak since the advent of talking pictures. And, according to reports, the conference now in session in Hollywood on the coming program has plans to make the coming year the best ever for a production standpoint.

The conference, which is attended by eastern representatives as well as local execs, is reported to be dead set on policy of fewer program pictures in the U. S. and more super-specials. It is said these guiding minds feel that the only chance to really dispose of the super-specials is to let them to make them so big that the house-controlling companies will bid them in at a good price, or else let them with the caliber to play at least stand.

The old widespread program market is largely shot, and money in count

is to be had through purchase by

one of the big chains, or by legit house bookings at legit scale. Universal seems to have definitely withdrawn from the feature field, and recent mergers could mean it's former chain release tie-ups.

Universal, long the home of quickie-type programmers, now is trying to live up to its name with more elaborate programming with some of them. They got Edna Ferber's "Showboat," one of the prize novels of the year, if not THE prize one; they got the second best show, "Broadway," and they coped off the sensational "All's Quiet on the Western Front" and Paul White's "The Last Mile." U. S. Pictures was run over to have felt that the record must even top this record next year if it's going to keep it place in the Hollywood market.

Universal is also trying to make as much care and the consumption of as much time as any studio in town. For this reason, it is expected that the program will set the stage of a new time for itself.

And so comes the logical move of eliminating the contract people, who, prior to the new contract, have given up their contracts for Equitv's cause perhaps.

Players' Pool May Cut

Some opinion has been heard that the local players pool will eventually open up to other studios. But this is doubtful. However, reasoning persuades it will try to equalize salaries more than to make bit players more frequent use of the same studios to support people and giving more chances to competent bit players.

Players have frequently been paid

smaller amounts than the main bit

merely because they happened to be under contract. This state of affairs will be ended.

Smaller-sized bit players will get the parts, and prospects for a fair

sizeable annual revenue for the better-known support players despite the same salary when they get the bit roles.

It is generally believed that the producers will make money by this system

of casting for the money they would

lose in the chance cost per period

after every period of work.

Just how far the producers were

inspired in okining the new contract

to the studios, largely depends on

their present studio conditions.

But it is generally regarded as an

excellent move on their part

mainly for their eventual gain.

And also for better pictures.

BUDD MURRAY RETURNS

Bud Murray of the Bud and Lou Murray School of Dancing

will return here this week to re

sum his activities in the school.

Murray has been in San Francisco as stage and dance director for "Our Singing Town."

Murray's "Packer" number, one

of the hits of the show, has been

taken up in the ballrooms of the

north and in the city and Murray will introduce it here when he returns.

"BAMBINA" PAYS

Cast of "Bambina" was paid off

at the "Yankee" offices this week.

Through Chas. L. Seabord, Seabord Surety Company, a

check for the stage hands, also

protected through a bond obtained by Equity, was also forthcoming.

CHANGE AT PLAYHOUSE

Charlotte Stevens, due to an ill-

ness in the family, has

been removed from the cast of "Salt Water" at

Hollywood Playhouse. Her

part is being played by Emily

Lowry.

JOINS SONO-ART

Cliff Broughton has joined Sono-

Art Productions as an associate

producer.



Floyd Wright

One of the Bay District's foremost organists, Wright is at the present console of the Fox Grand Ledge in Oakland and broadcasts over station KPO in San Francisco.

Wright is in his third year at the Grand Ledge and prior to that was with 18 consecutive months at the Granada Theatre in San Francisco.

NEW CONTRACT TO CHANGE CASTING

(Continued from Page 1)

But the new freelance contract ended this threat. The five-year no-strike clause signed by more than 200 of the biggest freelance players did not bring home much money for a long time to come. And so comes the logical move of eliminating the contract people, who, prior to the new contract, have given up their contracts for Equitv's cause perhaps.

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mainly for their eventual gain.

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BACK TO SHOW BIZ

Franklyn Parker, who thought for awhile that he was going to quit show business, is back in town looking for a chance to crash the music or another legit show.

Parker, the "Front Page" company which went on the rocks in the North.

Parker, who had been the auto-artist business, has been staying when the rest of the company returned. But the old call came, and so Franklyn is back again.

EDMUND'S IN ROLE

Cyril Delavanti has been replaced by S. "Sam" Williams, who played the character of the "Italian" in the original production. His arrival here was delayed a week, during which time Delavanti had

been in New York.

Delavanti, who is a member of

the KTAB staff, has been

replaced by S. "Sam" Williams,

who has been a member of the

original cast.

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INSIDE FACTS

Of Stage and Screen

Published Every Saturday
One Year - - - \$4.00 Foreign - - - \$5.00

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ARTHUR WM. GREEN - - - Vice Pres. and Counsel
WILLIAM C. OWENS - - - Secretary and General Manager

Vol. XI Saturday, March 1, 1930 No. 9

In times of calm, a bridge may stand easily despite weakness in its smaller joists, bolts or other less majestic parts. But when the storm blows mighty bridges come crashing down through 'some defect in a part so small that it has not warranted the attention of those charged with keeping it in repair.'

And so with mighty businesses.

William Fox, the great independent, the lone Fox of the movies, is now fighting a vigorous battle to preserve to himself and family the gigantic theatrical enterprises he has constructed through the years. Against him is arrayed those sinister money forces of Wall Street, which have brought down many, many mighty men. The story of the Fox battle reads as entertainingly as fiction: it is romantic: it is dramatic and yet the newspapers and trade papers, avidly in search of such material, mention it only in passing, entirely lacking color, totally without such words of praise as Fox deserves for his lifetime of constructive work and his courageous fight.

And therein comes the part played by the rusty bolts, the defective joists.

Consider the Fox lot in Hollywood. Upon it are some who gratuitously radiate discourtesy, opposition to friendly overtures, and a total lack of co-operation with outsiders who have business dealings with them. Not Winfield Sheehan, nor Sol Wurtzel, nor any of the other big men of the lot. No, this fraternity includes only small potatoes, some heads of subordinate departments, some few unimportant underlings, little fry who strut, boast and dictate in a manner which their boss, Mr. Fox, with all his power, all his achievements, would scorn to do. The attitude seemed to arise about the time that Fox bought the Loew's working control, the little fellows apparently believing they could swell out their chests as though they had achieved this coup. Either this, or else it was due to the fact of certain changes being made with New York men substituted for the former Hollywood men, who met with diplomacy a situation they understood.

Undoubtedly Fox wonders why the press does not give him more support in his dilemma. And undoubtedly that is the answer. A man playing favorites and politics incurs more enemies than friends and such friends as he makes, being also favored-syndicate seekers and politicians, are little likely to remember the friend in times of stress.

Inside Facts is most hopeful, and most optimistic that Fox will emerge triumphant from his predicament. And it also hopes that, seeing the harm unwise little fellows can do him, his first action upon his unanticipated reinstatement, will be to wipe his payroll clean of these petty demi-gods and establish for his studios the same spirit of fair play and impartial co-operation with the outside world as the other studios in Hollywood make it a practice to have. It is not only courteous, but also a safeguard.

COURTESY

CALIFORNIA CROONERS

KPO - - - SAN FRANCISCO
HARVEY ORR REFA MILLER URBIN HARTMAN
Baritone Soprano Tenor

Featuring Feist's "YOU'RE ALWAYS IN MY ARMS"

RUDY SEIGER

SINCE 1907

CONCERT DIRECTOR—FAIRMONT HOTEL
SAN FRANCISCO

Holding a World's Record As Radio's First
Orchestra Broadcaster—and Still Being Heard
Daily Over

KPO - - - SAN FRANCISCO

NEW FEATURES GO OVER BIG AT KJR N.W. KEY STATION

TEL-A-PHONEY by JAMES MADISON

A sort of "drop-in" market.

Hello, Charlie Kurzman.

Hello, James Madison.

When can a man be said to have a face like a luggage shop?

When he has bags under his eyes.

Hello, Gloria Swanson.

Hello, James Madison.

What is your definition of a financial collision?

Running ten thousand dollars into a million.

TWO NEW THEATRES IN SANTA MONICA, REPORT

Reports of two new theatres for Santa Monica were received this week, but not officially confirmed.

One said that Richard LaSalle, who formerly produced here and elsewhere, was interested in a house on the corner of Seventh and Wilshire, Santa Monica.

The other said that Warner Brothers were to start immediately on construction of a house in the same section.

The building department of the city, however, stated that both projects were news to them.

\$85,500 PERFORMANCE

Take for the 3000th performance of the "Mission Play" at Santa Gabriel grossed \$83,500. Seats at \$1.50 per person, while for the greater part of the receipts the balance of the house being sold out at \$2 to those curious to see President Coolidge, who attended.

TUNE IN ON RADIO STATION

KFWB - - - HOLLYWOOD

PRESENTING

ANN GREY and DON WARNER

HAS SECOND LEAD

David Newell has been signed by Radio Pictures to play the second lead in "Cooking Her Goose."

MY DEEPEST SYMPATHY TO YOU

Clem Pope
ON THE PASSING OF
YOUR FATHER

OSCAR
PRESTON

WELL WORTH WATCHING

TWO BLACK SPOTS WITH A DARK PAST

and

PERHAPS A FUTURE

METRO and COSMO

HARRY BECHTEL TOM SMITH

— Over —

SAN FRANCISCO

KYA - - - SAN FRANCISCO
Monday, Wednesday and Friday at 6:15 P. M.

MAHLON MERRICK'S MODERN MELODISTS

FEATURED OVER KFRC SAN FRANCISCO

THE DON LEE AND COLUMBIA BROADCASTING SYSTEM

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

KRESS BLDG.
935 Market St.,
Office Suite 504

GARBO PICTURE DOES BIG \$32,000 TO BEAT FOX B. O.

SAN FRANCISCO, Feb. 27.—In her first week at Loew's State, Greta Garbo, the heavy winner for that house, the Metro-Goldwyn-Mayer picturization of O'Neill's "Anna Christie" doing mighty heavy business that was

WILL KING LOOKING FOR NIGHT CLUB

SAN FRANCISCO, Feb. 27.—San Francisco's night club ranks may be augmented soon by the opening of a new spot under the guiding hand of Will King, well known as a coast musical comedy producer.

It is known that King is scouting for a likely site in the downtown area, but as yet he has not a niche in his plans, will have his cafe going full blast within another two or three months.

Over a month ago another prominent man selected a suitable downtown spot for a joy joint but he got no further than touring the district where his financial support was withdrawn.

At the present time there are only three downtown places making a play for the dinner and after-theatre crowd. They are Mrs. Marion's, the Mandarin, and the Coffee Dan's. Majority of this city's night life goes to the places in the Beach districts: Silver Slipper, Roof Garden, Lido, Tai's and Roberts.

HOWARD DIVORCED

SAN FRANCISCO, Feb. 27.—Charging desertion, Sidney Coe Howard, author of "The Silver Cord" and "Ned McCobb's" daughter, last week obtained a divorce from Carl Easton, hotel and stage star currently in London.

even above the figure grossed by the big Fox Theatre. Thirty-two thousand dollars was the figure for this Market Street showshop which had, in addition to Garbo, C. Sharp Minor featured at the opening.

United Artists' "Lummox" with Winifred Westover opened at Public's St. Francis to average \$1000 per performance, registration \$200 for the first seven days. Still in with "Vagabond King" set to follow and then big things are expected to happen. "Street of Chance" (Paramount) is in its second week with \$100,000, with "Slightly Scarlet" now in. First week of Barfessum in F. N. "Son of the Gods" at Public's California was \$100,000.

Fox's air epic "Sky Hawk" wasn't too healthy for the Fox which showed a gross of \$31,000.

"Haven't You Heard" and Walt Roesner, m. c. George O'Brien in "Lone Star Ranger" looks better for the current episode provided the show doesn't cut its man.

Orpheum with "Hit the Deck" (Universal) and the final week of "Porky" (\$10,000—pretty light and Richard Dix in "The Seven Keys to Baldness" (Paramount) are only averaging now. "Case of Sergeant Grischa" follows in another week.

Pauline Frederick in "Warners' "Carrie" (Paramount) did \$100,000 at Washington's Embassy while "Porky Girl" at the Davies drew \$8000.

"Unmasked," currently at the Davies, not so hot.

In Oakland Ramon Novarro in "Devil May Care" and Fanchon and Marco's "Invited Idea" with Herman King, m. c. at the Fox Oakland did \$18,000.

Al Short has been made musical director at Tiffany.

San Francisco Radio Notes

SAN FRANCISCO, Feb. 27.—Emil Polak, composer and musical director for the National Broadcasting Co. with headquarters here, behind the appointment of Polak to this new position is to have the counsel of a disinterested listener. He will bring to NBC suggestions and directions made popular by all musical critics which obviously will be greater than that of those more closely allied with daily studio routine. He will sing much of his time and NBC programs will be directed to selecting vocal presentations.

Among Polak's other concerns will be the overlooking of vocal material with its presentation and the use of his musicality and with reference to dictation. * * *

That wild voice comes over the radio at 11:30 a. m. and midnight will be considerably lessened on Saturday nights with the addition to KFRC's programs of a Mid-night Follies program from the Curran. Frank Malone and Harry O'Rourke are producers of the show which has a group of 10 people on the cards. * * *

"Penrod," the Tarkington novel of boyhood, has been secured by the Pacific division of NBC for serial presentation beginning March 8. Pauline (10) and Harry Park, King Tawee, and Charles McAllister are included in the cast. * * *

The local radio fraternity, members of the Pacific Radio Trade Association, meeting at dinner last week in the Cliff Hotel, were addressed by Don B. Gilman of the coast. Gilman spoke on broadcast development from three angles—entertainment, educational and commercial. Max Dolin, NBC musical director, entertained with a demonstration of the Theremin, ether wave machine. * * *

To his dialogue sequences of "Watawata" Eddie Holden has added a Japanese girl, Mae Miyamoto. Eddie, speaking a comedy Japanese dialect, was forced to teach his young protege how to butcher the English language in best Oriental style. * * *

In his two hours of request recording, which from 11 to 1, Fred Elerts, KYA operator, has many followers. He has one of the largest list of mighty requests in the city with which to cope. * * *

KFRC's experiment in presenting something a little different in radio programs with "Lights and Shadows" has met with an immediate response from the "fire-side critic." The idea of "Lights and Shadows" was to suggest to the ideas and feelings in an abstract story by means of a concert orchestra. The story is the guide for what may be found in the music. * * *

COMPLETE
TAILOR SERVICE
Cleaning—Pressing
Tailoring—Repairing
At the World's Only Valet Shop
in a Theatre



SAN FRANCISCO

A FULL CHORUS OF GREETINGS FROM
EDNA FISCHER
FEATURED PIANO SOLOIST at
KFRC - - - SAN FRANCISCO

THIRD YEAR
EVA De VOL
CONCERT SOPRANO
SPECIALIZING IN CONCERT-LIGHT OPERA
KPO - - - SAN FRANCISCO

! SINCE THE EARTHQUAKE!
GEORGE TAYLOR
AND
CLEM KENNEDY
KYA
SAN FRANCISCO

ALICE BLUE
KTAB—SAN FRANCISCO

NOW 12TH MONTH ON THE AIR

VERSATILE
ARTIST

HOLLYWOOD, CALIFORNIA

THIRD WEEK OF 'SUSANNA' TOPS TAKE OF PRIOR ONES

SAN FRANCISCO, Feb. 27.—Helped by the excellent word of mouth around town, "Oh Susanna" took a big upward jump in receipts, the third week of the California opus drawing two thousand and over its first and second stanzas. First week of "Broken Dishes" at Duffy's President was at a good figure. Lenore Ulric's "East of Borneo" opened this week at the Geary and the Curran and Belasco house turned 'em away from the premiere. The NBC program was also receiving vocal presentations.

Among Polak's other concerns will be the overlooking of vocal material with its presentation and the use of his musicality and with reference to dictation. * * *

The show for "Oh Susanna," one of the highest figures this town has seen in many weeks. The show has seven days more to go to when the Curran is temporarily dark.

Percy Pollock in "Broken Dishes" at Duffy's President nice \$3000.00 a night. Harry Pollard in the fifth week of "Our Uncle Dudley" got away with a \$1400 intake. Mary Boland in "Ladies of the Jury" opened Saturday night. Pauline (10) and Harry Duthwin with Charlotte Greenwood in "S Long Letty" did the nice figure of \$6500 and has another week to go.

Capital has the Pacific Opera Co. Columbia dark. Erlanger opens March 10 with Madge

SEEKING TAX

SAN FRANCISCO, Feb. 27.—In a complaint filed this week, the federal government seeks to obtain income tax and penalty still due from the 1922 business activities of the Pacific Amusement Co., operators of Pacific City, San Mateo amusement park.

CUSTO DESSERTS PRESENT . . .

COTTON BOND

"THE VIRGINIA HAM"

Singing "MISSISSIPPI" and Other of
His Own Compositions Over

KFRC - - - SAN FRANCISCO

The DON LEE and COLUMBIA Broadcasting Chains

GEORGE BOWERS SINGING SONGS THAT APPEAL AND HOW

KYA - - - SAN FRANCISCO
TUNE IN

Mondays.....	7:30 to 8 p. m.
Wednesdays.....	7:30 to 8 p. m.
Fridays.....	7:30 to 8 p. m.

— : —

ALSO HEADLINING
FOX and GRANADA THEATRES
SAN FRANCISCO

HOTEL GOVERNOR

TURK AT JONES
SAN FRANCISCO
THE HOME OF ALL THEATRICAL PEOPLE
SAN FRANCISCO
SPECIAL RATES TO PROFESSIONALS
JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

SCENERY BY MARTIN STUDIOS

AIR MAN ANSWERS "SAP" ARTICLE

SAYS TERM FITS THOSE WHO CAN'T SEE RADIO FUTURE

"So they say that L. A. broadcasters use saps for performers!"

Carl Hinckley, commercial manager for KFI and KECA, and sports editor of the *Inside Facts*, glared at the *Inside Facts* man through the hair that streamed down over his eyes. Then a grin spread over his face. Then a grin spread over his face.

"I'll show you any business that makes more use of saps than vaudeville and other like branches of show business represented by the eastern trade paper that made that crack, then I'll put in with you."

"The claim has been made that we do not pay our talent. Well, here's a show that does. We pay out an average of \$2500 a week and better to extra artists to appear before our microphone. This does not include our regular salaried staff."

They Made It

"It is the so-called 'saps' that made radio, and built it up to the point where it could pay out real money to professional performers from the stage. These 'saps' came in and pioneered radio when there was no money to pay anybody. They had faith in the future, and had cause to stay and wonderfully grow. Men sponsored stations and dug deep into their pockets to pay up deficits—and some are still doing so. But a lot of the places are now reaping rewards from their investment of time, talent and money."

"Radio is now definitely a part of show business, fast growing into a colossus. Now is the time, more than ever, for constructive work by trade papers, to throw light into dark corners, to counsel, comment and criticize, but not to abuse and wisecrack."

Future in Radio

"I am show trained myself, having been in vaudeville, minstrel and musical comedy. But I thought I saw a future in radio and jumped into it years ago. I, too, was one of these unpaid saps for a time, but my investment so far has brought satisfaction, turns and I have hopes it will continue to do so."

"I have overheard a remark, too, that some of the stations are family circles into which it is practically impossible for an outsider to break."

"The fact that a great many professionals belong to their agents' reputations to a radio studio, but that is something that can rarely be done. Radio listeners have their favorite stations, but they may not win his way into their favor before the sponsor who buys that time can be interested in his talents. Experience has demonstrated that a man can be a big success unless it has been made in radio, means little or nothing to the listeners."

Are Given Chance

"But any performer with some-



Broadcasting Over KFRC and the COLUMBIA CHAIN Created and Portrayed By EDDIE HOLDEN

In "Frank Watanabe," a Japanese house boy, Eddie Holden has created a character that is one of radio's chief drawing cards. Many of the disc jockeys of KFRC and the Columbia Chain stations in the chain when "Watanabe" comes on the air. Because of this great popularity it is reported that several of the Hollywood film producers are seeking to put Holden's name on the dotted line for their productions.

thing worth while is given an opportunity to show it. It is only reasonable to allow us, who know radio, to be the judges as to what is worth while, and we can not afford to be pre-judged as to what commercial interests depend on good programs. If the performer can throat the different techniques of broadcasting, he need not be afraid to sell his act to the public through the medium of radio.

"If KFI is a family circle it is a family circle of the best proven artists of every variety on call here, besides special talents we use from time to time."

"No, sir. The saps are those who think there is no money and no future in radio."

SEEKING BLIND SPOTS

Earl C. Anthony is sending out a radio-equipped car to tour the whole of Southern California in search of "blind spots" where reception from his stations, KFI and KECA, the subnetwork of the Columbia Chain. Following this program, experiments in better transmission will be made to reach these spots with full efficiency. This is said to be the first time any such investigation has been undertaken by any broadcaster.

Allen Puts In Speed Up Pip At C. C. Office

Dave Allen, in charge of the M. P. P. D. A. Central Casting Office, has combined a bit of inventive genius with his other executive duties.

finding that the usual type of high-backed switchboard interfered with the necessary fast-acting conversations between his telephone operators and other members of the office force, he conceived the idea for a switchboard standing no higher at its topmost point than a second piano with a child down. It's a pip, says Dave's friends. They are thinking he would have made a reputation in the invention had he not been called the "Shepherd of Hollywood's Extras."

Through the new switchboard, which was specially built and is the only one of its kind in the world, Central Casting can handle almost 50 per cent more calls than was formerly the case. A maximum in the old days, everybody going to speed, was 2000 a day. Already the new switchboard has handled 1200 with the office force not under highest pressure. The new layout has 30 lines, which is 10 more than the old one, and they are multiple, also making for speeding up.

TRYING OPPOSITE BETTY

Hugh Trevor will have the leading male role opposite Betty Compson in R-K-O's "Hawk Island."

NORM
(NORM ANDERSON)
Master of Ceremonies
TOPSY'S ROOST
SAN FRANCISCO

Pickups & Viewpoint

By FRED YEATES

We hope those who have taken occasion to slight radio and its artists are duly impressed with the showing in this, the first number of any professional trade paper to be devoted especially to the newest medium of public entertainment.

No doubt some of the producers will be hoping this initiative of *Inside Facts* and planning radio numbers frost now on.

We have found the world of radio a pleasant field of new contacts; people who have welcomed constructive comments whether favorable or otherwise, realizing that it is offered impartially to the old and only to the class of radio and its performers, making them of more value to themselves, sponsors and public.

Radio performers are invited to use the radio department of *Inside Facts* as their own and send us news of their doings, movements, changes in personnel. Statements are generally of interest to other members of the same profession and serve to remind executives of their existence in case they should want their services. Our cooperation can be counted upon in many other ways, also.

The fifteen minutes of Lohengrin offered by Raymond Paige, Pip, was marked by a particularly fine orchestral work; for the size of the group we have heard none better.

KTM listeners are always pleased to hear the announcement that Bertie Koher, "the Sweetheart of the Console," is coming on the air. She has a record of great fan response.

Those people for radio we discuss on cross examination. Listen to radio! Like the judge of cooking who eats nothing but crackers and milk.

The Paramount hour has finally gone to picture plugging, the offering of last Saturday night, hurrying for "Raymond Paige."

Oscar Strauss and Alice Gentle were billed for the First National Club last Sunday night, but Alice was reported ill, so her work to the evening off, even to Forster's Orchestra. Substitutes filled the hour and the stars were definitely, positively given over to the next Sabbath.

KFRC'S TRAITS WIN HOST OF FRIENDS

By MONROE R. UPTON
(Of KFRC—Everybody's Station)

SAN FRANCISCO, Feb. 27.—Most everything, no matter how complex, has a definite individuality. Even a city, composed of thousands, or even millions of people, has an atmosphere, an aspect all its own.

It is not strange then that a broadcasting station, represented by a few dozen artists, should acquire a characteristic mantle in the minds of its listeners.

We believe that KFRC's distinguished traits are friendliness, informality, and a conscientious desire to give the best itself.

The traits which have carried the station to from rank of Pacific Coast broadcasters and made its feature popularity of the week, the Blue Monday Jamboree, nationally known.

Men like to regulate their life and affairs by rules, either hard and fast or else painless and effort. This policy applied to the business of running a broadcasting station, however, would prove disastrous. There are no rules or laws, one to the taste of the public. One must rely upon a sort of inspiration in choosing the artists and presentations which are suited and appropriate for themselves in the hearts of the public. What is it that distinguishes the true artist from the mere bluffer? A man with a deeper sensitivity, a more intense and shadings than most, and in addition the ability to make others feel the same way? Whatever it is, it is KFRC.

Harrison Hollaway, who has been manager of KFRC since its 50-watt debut from the Whitcomb Hotel room in 1924, and will still be the helmsman, the young man who has made the collection of artists who have made KFRC.

They are conscientious, hard-working people with a capacity for themselves. They are both sensitive to ideas and ingenious in putting them across. And they are informal and friendly.

HAVE DAFFYDILL HOUR

Duke Attwells and Ken Gilmore, who have toured the RKO circuit and have been featured by Fanchon and Marco, are conducting a Daffyhill hour at KFRC Thursday of each week, proving more popular each week.

SENSATIONS OF THE AIR!

PACIFIC VAGABONDS

An Effective Orchestral Group
directed by

WALTER BEBAN
with

JACK DEAN
"DEAN OF HARMONY"

and
The COQUETTES

Imelda Montagne—Annette Hastings
Marjorie Primley

JOHNNY O'BRIEN

N. B. C.

"HARMONICA WIZARD"

AND

RADIO'S FAVORITE "BLUE BLOWER"

I USE A "HORNER"

Originating in the San Francisco Studios of
National Broadcasting Co.

Virginia
Flohr

In Tribute and
Appreciation
to

**Earle C.
Anthony**
KFI and KECA
LOS ANGELES

Pryor
Moore

"The Standard of High
Aim in Radio
Entertainment"

— :: —

CONCERT SOPRANO

NBC Release Station
for
Southern California

AND HIS
ORCHESTRA

Baron Keyes

THE STORY MAN OF THE AIR CASTLE

FIVE TO FIVE-THIRTY DAILY
Except Saturday and Sunday

Purcell Mayer

SOLO VIOLINIST

Bob and Monte

HARMONY TEAM

DISC RECORDERS

Jackie Archer

PRESENTS HER OWN

"DROP A LINE" PROGRAM

RADIO'S CHARACTER IMPRESSIONIST

William Don

"DOCTOR OOJAH" and HIS LAUGHING TONIC

English Coster and Dude Characters; Also Scotch and Other Types

NOW FREELANCING

Phone HEmpstead 8898

1526 North Stanley Ave.

Hollywood, California

Art Schwartz

SINGING SOME OF KFI'S FAVORITE SONGS

"Watching My Dreams Go By"
"The Dance of the Wooden Shoes"
"Just An Hour of Love"
"WITMARK'S ARE HITMARKS"

GREETINGS TO THE RADIO WORLD

FROM

PICKWICK BROADCASTING CORP.

HENRY A. HOHMAN, Managing Director

KTM

780 Kc.—1000 WATTS—384.4 METERS
3636 BEVERLY BLVD.,
LOS ANGELES

KGB

1330 Kc.—250 WATTS—225.4 METERS
PICKWICK TERMINAL HOTEL

SAN DIEGO

R. G. BINYON, Manager
OTTO HOEG, Program and Studio Director

KTAB

560 Kc.—1000 WATTS—535.4 METERS
PICKWICK TERMINAL HOTEL

SAN FRANCISCO

BOB ROBERTS, General Manager
WALTER J. RUDOLPH, Program Director

STAGE, SCREEN and RADIO ARTISTS:

WHEN YOU THINK OF TRAVEL
THINK OF PICKWICKPICKWICK RISES
TO BIG POPULARITY
BY A-1 PROGRAMS

It is expected that the Pickwick Broadcasting Corporation, owners and operators of radio stations KTM, Los Angeles, and KGB, Santa Monica, will shortly complete an amalgamation that will result in changing the name of their transportation lines to "Greyhound Lines." The Pickwick also operates KGB in San Diego and KTAB in San Francisco. Henry Hohman is managing director of the corporation.

The KTM station is under the management of Glenhall Taylor, who has placed program direction in the hands of Frank Gage, former assistant program director of the Pacific Coast Division of one of the major networks. Assistant Gage is Johnny Mack, who also serves in the capacity of chief announcer and broadcasts the Uncle Jay feature.

Dramatics Featured

In charge of the dramatics and kindred production work is Marilla Olney. An array of radio stars comprising the cast at this show organist: Lucy Dill, soprano; Lou Gordon, tenor; Paul Reese, pianist; Phil Newcomb, tenor; Grace Whitteman, Sweetheart of the Blues; Dorothy Dee, and a score of others.

Of interest to Inside Facts readers is the statement from KTM that the station will continue to show a sincere effort in fostering

its already established movement to give drama and true showmanship its place on the air.

The station is one of the oldest in this territory, introducing to the air last November 28 the first thousand-watt equipment that money could buy, said to be the finest transmitter of this power on the West Coast. The corporation invested a considerable sum of money, purchasing its own property on a rounding knoll near the Pacific Field Airport, near Santa Monica, giving a complete blanketing of the area densely populated by the city.

Rapid Growth

At this station is the Los Angeles Studio, from which the major part of the programs emanate, are the announcers' booth and control room where the technicians under the guidance of Paul E. Hughes, have full studio control. Both the floor and suspension type microphones receive the music, and are mixed and balanced in the latest dictates of talkies.

In the center of the studio, the console of a fine Robert Morton organ stands. Boasting a splendid station orchestra, an array of talent, an excellent ensemble in this station, through the personality of its programs, now rides the crest of a popularity wave along with stations which overpassed it only three months previously.

HANSON PROMOTED

Al Hanson of the National Theatre Supply Company has been promoted from Los Angeles branch manager to be the assistant division manager of the Western division.

INCREASED SHOWMANSHIP AND BEAUTY ARE DUE DURING 1930

By DON E. GILMAN

(Vice-President of NBC in Charge of the Pacific Division)

SAN FRANCISCO, Feb. 27.—

Outside of the technical advancement of radio, the future should be bright for the listeners. Educational, musical and dramatic entertainments are available to the members of the audience.

Shows of beauty and showmanship in the broadcast program.

Looking back over the past

year's advancement in radio pro-

gram building, one sees clearly a

transition period.

What is the future?

Unlike the concert stage, vaude-

ville or the legitimate theatre, stu-

dio entertainment should stand

alone.

With hundreds of former the-

atrical people, writers and skilled

performers concentrating upon the

building of unique and worth

while programs suitable to broad-

casting, the entire nation out

of provincialism. Educational fea-

tures, addresses by officials of the

United States government, the per-

formances of opera singers, and

musical groups, all are entertainers

available to the members of the

audience.

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VANCOUVER, B. C.
A. K. MacMartin
REPRESENTATIVE
901 Bokins Bldg.

~ NORTHWEST ~
JEAN ARMAND DISTRICT MANAGER

WASHINGTON :: OREGON :: IDAHO :: MONTANA

SEATTLE
Joseph D. Roberts
REPRESENTATIVE
1118 Northern Life Tower

THIS P. A. DIDN'T
OVERLOOK A BET
FROM ANY ANGLE

PORTLAND, Ore., Feb. 27.—W. P. Dewey, who recently purchased the lease on the Vancouver Pan house and is operating it on a second and first-run talkie policy, has changed the name of the house to "The Beacon."

For three weeks before the opening day, papers carried advance publicity and teasers calling attention to "Hit the Deck" coming to the theatre.

The tie-up was made with U. S. Navy local recruiting office for the use of fifty double "A" board signs located on the most prominent corners. In addition a special U. S. Navy poster was held in bulletin boards to be hung by the local recruiting office and announced in direct-by-mail literature on the picture. This was followed two weeks later with a Marine night, those in marine uniforms being admitted.

Connections were made with a big commercial sign-and-marker concern, which distributed 5,000 "Hit the Deck" heralds to all their customers. Among these envelopes were scattered some 75 thousand post cards which correlated with the theatre by plugging the show in the store's advertising.

Store Tie-up

Tie-up was made with the big Meier & Frank Department Store which distributed 20,000 "Hit the Deck" heralds throughout the store and displayed large posters on the main entrances to the store. Irving Sklar, manager of the music department in the store, put in a strong musical program with the theatres, and experienced a sell-out of all sheet music. Other music stores also had special displays of record and sheet music.

On the ex-Navy gobs in uniform carried two large cards through the streets, restaurants, and theaters, restaurants, and theaters, the signs reading "I am not a 'Dink'—I am a 'Dink'!" RKO Orpheum. He was accompanied by a five-year old youngster, a miniature duplicate. This proved a big shot.

A large organization placed in the lobby continuously played "Hit the Deck" musical numbers by the three Hazelwood, Reston and the Strand, who had inserted an appropriate card in all their menus, and special counter Jack Oakie Sundaes, etc.

Hotel Entries, Too

A tie-up was made by placing calling slips in the key boxes in all down-town prominent hotels announcing the coming feature. A telephone tie-up was made with the Western Union Telegraph with special messages sent to a selected list, and a large facsimile of a message signed by Jack Oakie was placed in their windows surrounded by colored views of scenes from the picture.

Tie-up was made with the Multnomah Hotel for a special "Hit the Deck" night. The Indian Grill, D. W.ight Johnson's Multnomah Band furnished the music. The hotel management cooperated with newspaper advertising, publicity, and radio advertising. The entire RKO vaudeville bill, headed by Jack Pepper, were guests of the management, and their program plus advertisements for "Hit the Deck" was broadcast over station KXL, Maurie Harris, announcer.

Jack Oakie Hats

A special Jack Oakie hat window was put in by Joe Mauck Hat Store. Some eight local sheets cooperated in giving special publicity stories, many of which were gratis.

Previous to the opening a special tie-up was made with Oregonian radio station KGW for a "Hit the Deck" broadcast in which Alan Cross acted as master-of-ceremonies. On this broadcast,

VANCOUVER
By A. K. MacMartin

SEATTLE THEATRE
DOES TOP FIGURE
WITH \$16,200 TAKE

SEATTLE, Feb. 27.—The big Seattle Theatre took \$16,250 with "Roxie, Clad in Red" and "The Man in the Lady" (Paramount), the town's biggest figure for the past week.

Lillian Roth's three-day personal appearance engagement gave the Strand a \$15,000 week. The "Gordon" singing songs in the lobby, Stanleian Malotte at the organ and Arthur Clauseen's orchestra in the pit added a lot.

The Capitol tied up with a local ladies wear establishment and ran a Spring fashion show with "The Trespasser." Twenty mannequins displayed the new raincoat three times a day. Alfredo Meunier and his Capitolian had a jazzy musical program which toned up the fashion parade.

The E. P. C. Corporation is putting up some houses dolled up with attractive new Neon signs. Four of these houses are wired, while the remaining four are silent.

Jackie Souders, who leaves for Seattle to open at the Fifth Avenue, pulled good farewell money, and the Strand, which has occupied the m. c. spot for the past 31 weeks, The Strand is going straight talkie without even an organist on the job. This means more musicians at liberty.

SWITCH IN P. A.'S

SEATTLE, Feb. 27.—Resignation of p. a.'s for the R. K. O. houses in this territory finds Johnny Northern still holding the local spot, with Sammy Gore, West Coast man, in the Portland, Ore., slot. Herb Royster, ex-Universal house manager, is now filling the p. a. position in Spokane, working in the Northwest immediately under the direct supervision of Joe Cooper, Northwest Division Publicity director.

also, the entire RKO Orpheum Vancouver bill took part.

Boys led two goats, the Navy's mascot, through the streets carrying signs and heralded the arrival of the visiting. Three of the U. S. Navy gobs, stood on adjacent street corners and wiggled to another high up on the marquee of the theatre, pulling heads.

The opening, Souders' business proved one of the heaviest in the history of the house, with long lines waiting for hours, and, though business was also a record breaker, figures for the week were \$2,200.

Metropolitan, under Public's guidance, cooperated with Billie Dove in "The Other Tomorrow" for five days. About five grand for the abbreviated session very satisfactory. Gary Cooper's "Seven Days Leave" doing much better than expected and pulled a nifty surprise. Public officials even considering holding it the second week.

Fox's Coliseum fair with George Jessel in "Love, Live and Laugh," Jensen and Von Herberg's "Liberty" still becoming along with scenes of "War and Peace."

Dance halls and night clubs still in the pick-up. Interest now

F. K. Haskell
Is Portland
Facts Writer

F. K. Haskell, a resident of Portland for the past eight years, and identified as a number of the local and national trade publications has been named as Portland representative for "Inside Facts," the appointment being made during the last week by Jean Armand, Northwest District Manager.

focused on coming opening of "Coffey Dan's" set for this week. Sammy Gore, local comic, set as master-of-ceremonies for this spot which will feature a six-girl floor show and five-piece band. Pop prices scheduled to prevail in the cellar joint. Vic Meyers' Club Victoria, the up town boasting the "all girls" and "all boys" nights, while Venetian Gardens at the Olympic Hotel always does nice biz as a result of Tiny Burke's "The Tex" Howdy. Howdy continues to draw 'em in the Trianon Ballroom on Mondays and Saturdays, and special stunts at McElroy's Spanish Ballroom. This spot, however, is the only small dance hall, with the exception of Bert Leonard's Tent, having a pretty rough struggle.

'THE RAPID AGE'
MEETS CENSOR BAR

PORTLAND, Ore., Feb. 27.—First the reviewers and then the censor board spent considerable time in a hot showering of "The Rapid Age," and decided that it was entirely too rapid, and turned it down entirely. However, Greater Features believe that they may reconsider at some future time and that like eternal youth, that it will bound back. While not for Portland at present, out-of-town exhibitors consider it good boxoffice and will grab it.

Later in the day, which was admittedly a tremendous one, the last turn in Fox's "The River" was deleted, and many as ad exhibitor is wondering just what that last scene meant.

"MURPH" RESIGNS

SEATTLE, Feb. 27.—Harold J. Murphy, for the past 15 months manager of Col. McElroy's local Spanish Ballroom, this week announced his resignation. "Murph" built a large following for this spot during his regime, employing 100 men, and 100 girls, and during his many years of operation with the Orpheum circuit in this territory.

CRAWFORD
THEATRE
EL PASO, TEX.

AVAILABLE
for
MUSICAL
TABLOID
SHOW

Wire—

C. P. Crawford, Gayety Theatre, St. Louis, Mo.

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC
SCENERY AND DRAPERY

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST
EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY
EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

Los Angeles Scenic Studios Inc.

AFFILIATED WITH CHAS. THOMPSON SCENIC CO.

1215 BATES AVE.

AT FOUNTAIN AVE. NEAR SUNSET BLVD.

HOLLYWOOD

Phone Olympia 2914

UNIQUE EFFECTS AND SETTINGS FOR THE MODERN STAGE

UNUSUAL FABRICS & DRAPERY
TAPESTRIES - WALL HANGINGS
MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

NORM
(NORM ANDERSON)
Master of Ceremonies
TOPSY'S ROOST
SAN FRANCISCO

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Dying to act! One almost expects it in amateurs but it seems inexcusable in professionals. And it is fitting in both cases.

In here, the real experience to go through an epidemic of amateurs with strong symptoms of this desire-to-achieve-at-all-costs complex. It is very annoying and irritating, not only annoying and gusting. The stronger the desire to perform is manifest the less of talent is evident. But nothing can stop, or barbers, or disfigure, or flatten them. They sing, they dance, or what-not in a field of undisguised ridicule and bounce back as though they were on springs. Changing key, changing tempo, the man who does not in the least put a crimp in their style. They stagger through to the last discord with the confidence of a prima donna.

Recently I heard a world champion amateur singing-pest. He knew one song. His voice was cracked, warped and otherwise. At times it was like the bellow of a male bull and again it was like an impotent and shrill. The first time he sang the song it was funny. (He sang with gestures.) A good imitation of a prima donna (she) gave him a great ovation. Ten minutes later he wanted to sing (the same song) again. He did. The orchestra changed keys constantly but he did not. The audience still funny. The applause (and laughter) was deafening. Ten minutes later he insisted on singing (the same song) again. This time he sang another new melody ensemble to triple forte, cymbals and open brass. He was blue in the face at the final crash but enthused and wanted to sing again. But it ceased to be funny. It was bad, pitiful.

These folks who are dying to act should be allowed to die. Lou Singer, and his orchestra are back in Los Angeles after a successful engagement at the Strand ballroom in Seattle. Lou has not lost his original plans, but he will undoubtedly come some where in the near future.

There is an important rumor that the talkie studios are rapidly discarding ways and means of cutting down the high cost of musical reproduction. By use of the sound track and the "play back" method anything is possible. It apparently saves money as far as the musicians are concerned. As a result, comparatively few musicians are engaged at present in pictures, and the situation from the immediate angle looks worse than before.

J. W. Gillette, president of Local 47, A. F. of M. and Ed Smith, business representative of the same organization, were recently elected by the organization for three years as and Pianist Vladimir Horowitz.

Hear Our Latest Records, "Shanghai Rose" and "Till I Kissed You." Phone your favorite radio station during the recording hours.



OWEN FALCON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT
WILSON'S BALLROOM
(Formerly Cinderella's Roof)
LOS ANGELES, CALIF.

Song Leaders

LOS ANGELES

Ager, Yellen and Bornstein's two themes, "Happy Days Are Here Again" and "Lovable You," are the two latest tunes which are rushing ahead bucking keen competition. Robbie should "I" continued to lead a song during the week.

The leaders were:

1. "Should I?"—Robbins.
2. "Chant of the Jungle"—Robbins.
3. "Happy Days Are Here Again"—Ager, Yellen and Bornstein.
4. "To Be Forgotten"—Berlin.
5. "I'm Following You"—Berlin.
6. "When I'm Looking At You"—Robbins.
7. "Lucky Me, Lovable You"—Ager, Yellen and Bornstein.
8. "A Year From Today"—Berlin.
9. "South Sea Rose"—DeSylva, Brown and Henderson.

10. "A Very Wonderful Something Called Love"—Robbins.

Recordings.

1. "Should I?"—Paul White.
2. "Chant of the Jungle"—Roy Ingraham (Brunswick).

3. "When I'm Looking At You"—Lawrence Tibbett (Victor).

4. "I'm Following You"—Paul Spect (Columbia).

5. "A Year From Today"—All recordings.

6. "Happy Days Are Here Again"—Heath, King.

7. "Little White Dove"—Lawrence Tibbett (Victor).

8. "Rogue Song"—Lawrence Tibbett (Victor).

9. "That Wonderful Something Called Love"—Roy Ingraham (Brunswick).

10. "Dream Lover"—All recordings.

SAN FRANCISCO

The current week found Robbins "Should I" heading the sheet music list, with "Aren't We All" lead in second place.

Leaders were:

1. "Should I?"—Robbins.
2. "Aren't We All?"—De Sylva, Brown and Henderson.

3. "When the Sun Goes Down"—Lloyd Campbell.

4. "Chant of the Jungle"—Robbins.

5. "Shepherd's Serenade"—Robbins.

6. "Springtime in the Rockies"—Tina Morel.

7. "Love Made a Gypsy Out of Me"—Leo Fins.

8. "I'm Following You"—Irving Berlin.

9. "Charming"—Robbins.

10. "Can't We Be Friends?"—Harms.

Those who do not suffer from box office inflation or deflation are Efrem Zimbalist, the almost permanent pianist, Blanche Harald, Bawer, Alfred Cortot, Ossip Gabrilowitsch, Cellist Pablo Casals, Violinist Andres Segovia, and Violinist Albert Spalding.

In the above mentioned magazine I found a story that is worth passing along. A Manhattan dawager is alleged to have called Efrem Zimbalist by telephone and engage him for one of her musicals.

"And what, Mr. Zimbalist, will be your fee?"

"Five thousand dollars, Madam."

"The dawager did not flinch."

"And you understand, Mr. Zimbalist, that you will not be expected to mix with the guests."

"Oh, Madam," replied the violinist, "in that case it is only one thousand."

— : —

BERTIE KOBER
THE SWEETHEART
OF THE CONSOLE

FEATURED DAILY

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RADIO STATION

KTM

LOS ANGELES

FALLON AT ORPHEUM

Owen Fallon and his Californians were the added attraction at the RKO-Orpheum midnight show last Saturday night. Owen and his band were given a great reception by the audience. Evidently many of them were followers from the Wilson Ballroom, where the boys play nightly.

WITH WARNER BROTHERS

Bud Green and Sammy Stepmom, writers, have been added to the Warner Brothers' staff of composers.

ON "BELLAIRS"

Walter O'Keefe and Bobby Donlan have been assigned to write the songs and score for "Sweet Kitty Bellairs" at Warner Brothers, which Alfred E. Green is to direct.

HAZEL WITH WITMARK

Hazel Willard, pianist for Republic, is now with the firm of Witmark, replacing Jackie Archibald, who is in the San Francisco office.

ART'S DOUBLE MOVE

Art Mellenger, representing the firm of Harms, moved into the Warner Brothers building in Hollywood, and to realize his desire of a small realtor's complaints of the noise, said it hurt his ears, so Art moved to a new office in back of the building. Everything is rosy now—last at least for a week.

Ray West and his Coconut Grove Orchestra have signed to make a series of short subjects for Foytler Studios.

BROADCASTERS, GET THIS ONE
"BONITA" FOX TR

KARAN DUNN, Publisher

SAN FRANCISCO

IN WITMARK OFFICE

SAN FRANCISCO, Feb. 27.—Public Theatres are bringing Harold Ramsey into the Granada for a special engagement. He is a featured solo organist, while Don George turns from his previous position at the console, to take up the baton and conduct the Granada's orchestra. George succeeds Frank Siegert.

Ramsey comes from Public's Minnesota in Minneapolis and has been featured in the western chain's eastern and midwestern houses. He opens this week.

George, who has been playing organ for the past 10 years, gets organ for the first crack at swinging a baton with this change in the Granada's personnel.

AT NEWBERRY'S

Helen Pfiffer has been added as relief pianist to the music department at Newberry's department store. Miss Pfiffer sings the tunes over the music counter.

SNELL COMPOSING

Dave Snell, who went to M-G-M as a boy in the early days of the talkies, has now been promoted to be a composer. His first number is "I'm Spanish Now" for "Caught Short."

BROADCASTERS, GET THIS ONE
"BONITA" FOX TR

KARAN DUNN, Publisher

SAN FRANCISCO

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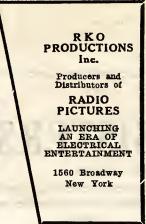
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Vaudeville and Presentations

RKO

LOS ANGELES

(Reviewed Feb. 20)

This week's vaudeville bill slipped back a cog in the wheel of improved recent bookings. Nearest bid for honors comes from Stuart and Lash, a pair of funsters who have been a hit on the road. Stuart, particularly, stands out as a natural and versatile entertainer. Stage deportment of class describes with plenty of merit their roundabout act. Lash has plenty of comedy ability and the two landed everything strived for. A class band plus Vera Dunn assist.

Mary Powers and Arthur Jarrett were the next runners-up for applause, offering their original skit "Always" from the pen of Jarrett, who has done a fine job of authorship ability many times heretofore, this "Salt Water" play currently making money for Henry Duffy at the Hotel Hollywood Play House. This one is a trifle weak, but gathers a sufficiency of laughs, with the mixed players offering a polished performance.

Charles Deering held headline spot, too, there's a question as to why. Billed as an international dramatic tenor star with Brown, his pianist, also tagged in equal billing, he's a poor international. This one offered nothing better than an average song-plugging contest, and demonstrated only the fact that young men can't sing. Powers a lot of English vested in his popular song program and the dramatics consist of an over-exaggerated style of acting which is bound to grow to aggravation. At this show a load of titters were the resultant returns to the stage.

The DiGatano's dance offering landed okay.

"The Racketeer" (Pathé) was the film fare.

Business forte as usual in this house.

Maddie Madison and his orchestra tunefully played the overture and pit accompaniment to "Edden Eben" at the console.

Edie Mereditz.

RKO ORPHEUM

Seattle (Reviewed February 22)

A typically holiday crowd packed this big house to see four acts of pleasing vaudeville and Alice

White on the screen in "Playing Around."

The vaude bill opened with the Great Rolle, midget magic artist, assisted by three female midgets and a full-grown gent. The act seemed to be a bit of a stretch, with three gals from a cabinet. After a pair of song and dance turns from the gals, Rolle performed a few comedy turns, in which the "Swan Fishing" and "Floating Lady" stunts were the best. A good flash act for an opener.

Walter "Dare" Wahl was in the deuce spot with his "Assault Embroidery" Hole gymnasium act, but by this pair good for plenty of laughs. Applause called for an encore, which was a straight routine.

Valentine Vox and Emily Walters were next to closing with their standard, high class ventriloquist act, assisted by a "Hole" gymnasium act, while talking; their double harmony singing; and Miss Walter's impression of a crying baby. Impressioning with their tricks they overcame their groove, and the act was well-timed and drew the laughs.

The Four Dancers, three men and a gal, closed with some sweet hoofing and singing. Throughout the turn, one of the boys serves as master of ceremonies, and his personality, coupled with his ability, made the act a success. Their Indian solo dancing was mighty pretty. The other two lads are just as clever and know how to sell their hoofing on straight singing. The act was brought to a close with a comedy tune, "She Lives Down by the Navy Yard," unfurled with a bang.

Two of the boys, however, accorded the Four Dancers and two curtain calls necessary before they could beg off.

Screen feature was "Playing Around" featuring Alice White. *Jan.*

FOX EL CAPITAN

SAN FRANCISCO (Reviewed Feb. 23)

Good business is in the bag on this week's show headed by Bill Haines in Metro's "Navy Blues" and using the "Gangster" New Stage show featuring Jimmie Barr.

Overture "Orpheus" a bit heavy for El Capitanites but as played by Brower and the orchestra with

the former tossing a classy organ solo and Mel Hieron the violin, it pulled off a nice win there.

An Indian singer, Princess Wenochie, next on, chanting "Dream Lover" to average response and the sixteen sweethearts in a parade of 100 wooden soldiers numbered scored.

In spite of material that, in one spot, dated back to the ancient Greeks, the girls were a hit. Clifford and Lester got over nice.

Male team sang a little and clowned their way through the rest of their stay, their final number drawing an encore from this comedy living crowd of ticket buyers.

Jimmie Barr, in his sixth big show, followed the girls back him up in a bathing suit number. Barr's singing and the girls' stepping were so good that the audience was won over to the other of Brower's weekly gags, this the Indian blackout done in fake French and then in English with Pfc Smith and one of the girls. Brower's "Gangster" and Brower next brought on the Three Jays, mixed trio of fast tapsters. Two boys used to be a good act, but the girls, who added a fine touch, were the ones now have as happy turn of merit. Trio did a routine of three numbers and were called back for more of the same, a bit of speed added.

Brower and the band doing "Harmonica Harry" landed neatly. Finale was an impressive Indian sequence with Jimmie Barr and the Princess singing and all on stage before a scene drop. *Back.*

LOEWS STATE

LOS ANGELES (Reviewed Feb. 23)

Fanchon and Marco's "Idea in Marble" had some pretty color effects, a nifty fem ventriloquist and initiator, and a roster of only mediocre talent by and large. Some of the ideas were better conceived than executed, standing in this category being a hand-organ on an Indian line.

George Stoll and his orchestra were in the pit for this "Idea" and did not have their usual and always popular band number, or brand of show.

Roy Snoot, dressed in clown costume, opened the festivities with some well-delivered singing before the show, including a bit of a close-up in various statutory poses.

Francia, in a swing somewhat more than midtempo, toward the end of the show, put over trills that were extremely pleasing. While she did this, two girls, Flobelle and Charlie and George, Henry, and two bigio figures and the two male members of the Harris Twins worked acrobatics.

Drumline two brought on Al and Jack Rand, garbed in burlesque soldier uniforms with guns to match. They did some weak comedy, an equally weak original song, and then got into a dance routine which was excellent. But their real highpoint came on the encore when they did fast tapping to "Vagabond Lover." The boys do better to stick more closely to their specialty, which isn't laugh-getting.

Roy Snoot and Francia next led the old-time number, backed by five couples and six girls. Costumes were effective black-and-white.

Starting with "Strolling Through the Park," the numbers included a batch of former favorites, while the support offered burlesque ideas of how choruses and couples used to perform. The show ends with a parade of 100 wooden soldiers numbered scored.

Julia Curtis then came on in two, and with the aid of two men, the orchestra, the girls were going merrily within a couple of minutes. Stunt was that the two men supposedly sang in turn, one singing and the other in the background. In reality, the girls were doing all the singing. Her good hand on this led her into a series of imitations of the girls.

One brought forth a song that sounded like a very pleasant imitation. She followed this by a series of imitations and her impressions, in animal terms, of those she imitated. Miss West was a cat, Mrs. Laddie as a monkey, and Texas Guinan as a parrot.

Roy Snoot followed with a grand opera selection, and took the biggest hand of the day. Just what he did was not clear, but he was very good fare for any house.

Curtain again ascended, this time upon a staircase of living statuary, the "Idea" in marble.

Spell is Everywhere," in great style, and this went into a solo and duet singing by her and Roy Snoot, the singing of these two, singly and collectively, being one

of the most pleasing things about the show, voices both rating plenty, the act adding to the flavor of Flossie and Charlie, and George and Henry offered some exceptionally good entertainment, and the Harris Twins, with Jean De Decker, conducted with much mediocre adaptability, well enough done but often done before.

So-called flash was to have nine acts, but the show was cut down to four on large-size balls and performed around them about the stage. Okech, but that's all.

Feature picture was M-G-M's "Pill Vanishes." Business at the Thursday mat was almost full-up downstairs and balcony plenty clubby also.

F. A. H.

STOCK AT CAPITOL

The Capitol Theatre, Long Beach, was opened last Saturday night by the McKenzie Players, featuring Ida Mac and Ellis McKenzie in "The Comedy of the Whole Town's Talking," directed by Bob McKenzie. It is the policy to run dramatic stock changing twice a week in 25 cents admission children 10 cents. Full version shows will be presented preceded by a comedy and finished with a feature picture. The next

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KHJ PUTS IN MORE AUDIENCE SEATS

The main studio of KHJ has been rearranged to make more comfortable for the increasing crowds of people who take advantage of the opportunity to see radio stars in action on the "Merymakers" and "Chairs" show. The program is presented Thursday and Saturday nights respectively. Seating accommodation is now available for 220 people although the studio is much too small for twice as many.

These programs are assuming more and more of the theatrical aspect, many of the artists dressing in character, furnishing entertainment for some of those in the studio as well as for the ears of the outside world.

TWO NEW HOUSES FOR SAN PEDRO

Construction is now under way at San Pedro of two new \$450,000 theaters.

One which will be a Warner Brothers' house will be added to the Warner Bros. building, the Downtown Theatre, Los Angeles. Warner Brothers' Hollywood Theatre, Fresno Theatre and the Forum, a L. B. neighborhood house. The other theater will be located on Sixth Street, San Pedro.

The other will be a Fox West Coast Theatre, and will have seating capacity of 1,500. It is located on South Street, one block from the new Warner's Theatre.

EDDIE KAY

THE EXTEMPOREANOUS IMPRESARIO AT

Coffee Dan's

Los Angeles

NOW IN 12TH WEEK AND GOING STRONG

I Thank You—Eddie Kay

Hardly ever a comedy picture, whether feature or "short," that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of MADISON'S BUDGET is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk "turkey" to some big motion picture concern that deserves a writer who really knows his laughs. So DIAL for DIALOGUE and other comedy requirements to JAMES MADISON, Oregon 9407, the address being 465 South Detroit St., Los Angeles.

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route schedule, with the opening ideas, all of the present month, in parentheses. The cities are the towns:

PASADENA (27) Colorado Theatre "Goral" Ideas Maurice and Victoria Eva Mandel

ROYAL SAMOANS (27) "Lol's Angels" Ideas "Broadway Venues" Ideas

Mel Klein and New York Beauty

Well and Whiting, Aerial Bartletts

PEPSICO (27) Tex Theatre "Skirts" Ideas

Famous and Famous, Girl Girls

Shapiro and O'Malley

LONG BEACH (27) West Coast Theatre "Marble" Ideas

The Harris Trio, Jeanne and Brigante

Flo-Belle & Charlie

BB (27) France

HOLLYWOOD (27) "Eggs" Ideas

Bally & Kroll, Richard Wally

Kenny Ored, Lora

Arline Lang and Norma Selby

FRIBSON (27) "Wings" Ideas

Don Carroll, Six Crescendos

Paul Olsen, Bob and Bob

Keo, Yoki and Toki

If you have an open week, Fanchon and Marco would suggest

PHIL TYRELL

1560 Broadway, New York
for quick action and results.

SAN JOSE (2-5) "Glorious" Ideas

The Canavera Bros., Don Carroll

Ken, Yoki and Toki

SAN FRANCISCO (28) Fox Theatre

Naymons Birds, Ted and Ted

Terry Levine and Ted Howard

OAKLAND (27) "Fox Oak" Ideas

Dish Sisters, Ed and Lorraine

Johnson & Duke, June Worth

Bethel Dancers

SACRAMENTO (27) "Sister" Ideas

Harry & Frank Seaman, Rosalie Royal

SALEM, ORE. (27) "Elusive Theatre" Ideas

Betty Lou Webb, Hy Meyer

Four High Horses, Gert and Daffy

Foxy Cares

PORTLAND (27) "Glorious" Ideas

"Sister" Ideas

Toots Novelle, Louise Manning

Edison and Gregory

SEATTLE (26) "Gardens" Ideas

Ed and Marge, Manuel Kirkper

Cropley and Violet

Markel and Faun

GRANADA, LOS ANGELES, (26) "Grand Theatre" Ideas

Fredric P. and Fredric

Billy Carr

Miguel and Mabel

BUTTE, MONT. (26) Fox Theatre

"Hot Domes" Ideas

Les Klicks, Webster, Webb and Diaz

DETROIT, O. (26) "Tropicana" Ideas

Armand & Pauline, Charles

Sylvia Shire & Helen Ruth Hamilton

LIBEL SAFEGUARD

All speakers over Anthony stations must therefore write their talks in advance and file a copy of the permanent record of all stations. This builds an extensive permanent record of all stations. It is necessary to protect the stations from breaches of policy and offenses against Federal and Municipal rules, as well as public taste; also to submit in evidence in case of libel suits. This rule is one that has been in force for some time on other stations in different parts of the country.

ST. LOUIS (27) Fox Theatre

"Glorious" Ideas

Sam, Sam Linfield & Co.

Alex-Sher-Befef Co.

WISCONSIN (27) Wisconsin Theatre

"Wick and Gold" Ideas

Four Kenny, Maxine Hamilton, Lee Wilmoth

DETROIT, MICH. (27) Fox Detroit

"Green" Ideas

Born and Lorraine, Morris and Weston

Franklyn Record, Doris Nierly

Way Watta and Armand

Lyricette Theatre

"Hula" Ideas

Penny Pennington, Rose Valady

Pearl Fisher, Alice & Evans

NIAGARA, FALLS, N. Y. (24) Strand Theatre

"Far East" Ideas

Frank Stever, Sam and Helen Fachand

Sam and Helen Kadaman

UPTON, N. Y. (5-7) Gatsby Theatre

"Far East" Ideas

Frank Stever, Helen Fachand

M. Sam and Ruth Kadaman

WORCESTER, MASS. (1) Palace Theatre

"Act in the Spotlight" Ideas

Marilyn Gordon, Johnny Plank

Alma and Helen Brown, Villa

Jeanne MacDonald

BURNT FIELD, MASS. (1) Palace Theatre

"Glorious" Ideas

Burt & Lehman, Theo & Kaye

Arnold Hartman, Mary Price

HARTFORD, CONN. (1) Capital Theatre

"Types" Ideas

Carlene Diamond

Trade NEWS, NEW YORK, CONN. (1) Palace Theatre

"Glorious" Ideas

Joe and McKenna

WILLIAMSON, NEW YORK (1) Palace Theatre

"Glorious" Ideas

WILLIAMSON, NEW YORK (1) Palace Theatre

"Glorious" Ideas

Frank Melino & Co., Jerome Mann

DETROIT, MICH. (28) Palace Theatre

"Glorious" Ideas

WATERBURY, CONN. (2) Palace Theatre

"Glorious" Ideas

Bridgewater, Conn. (1) Palace Theatre

"Glorious" Ideas

TRADE NEWS, NEW YORK, CONN. (2) Palace Theatre

"Glorious" Ideas

WATERBURY, CONN. (2) Palace Theatre

"Glorious" Ideas

WATERBURY, CONN. (2) Palace Theatre

"Glorious" Ideas

WICHITA, KAN. (1) Palace Theatre

"Glorious" Ideas

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